

SAN FRANCISCO CINEMATHEQUE

THE REGULAR BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS. 800 CHESTNUT STREET, AND 762 VALENCIA STREET, SAN FRANCISCO

SAN FRANCISCO ART INSTITUTE

800 CHESTNUT ST., SF

NEW COLLEGE

762 VALENCIA ST., SF

THE FILMS OF JOSEPH CORNELL

THURS., MAR. 3

3 MORE BY CORNELL (CARROUSEL, JACK'S DREAM, THIMBLE THEATRE), 24 min. Put together in the 1940's, these films were made printable by Larry Jordan after Cornell's death. This will be their first public screening. BY NIGHT WITH TORCH AND SPEAR, 8½ min.; NEW YORK, ROME, BARCELONA AND BRUSSELS, 9½ min. (both released in 1977); CENTURIES OF JUNE (1955-67), 11 min., assisted by Stan Brakhage. AVIARY (1956), 5 min., and WHAT MOZART SAW ON MULBERRY ST. (1957), 6 min., were filmed by Rudy Burckhardt. The great American box-maker and collageist was also one of the early avant-garde filmmakers. Tonight's program is the first of two highlighting all of Cornell's available filmwork.

OPEN SCREENING

FRI., MAR. 4

Bring your own film; one recently completed, in-progress or from the past; 8mm, Super 8mm, 16mm, sound or silent. Admission is one film or \$1.00.

DOUGLAS SIRK

PART 1

SUN., MAR. 6

THE FINAL ACCORD (1936), 98 min. Two programs are being devoted to the finest German-language films by one of the greatest directors (WRITTEN ON THE WIND), their first public showings in San Francisco. "Take nothing for granted in Sirk. Every camera movement, every slice of decor, contains a thought Sirk is unique among narrative filmmakers and 50 years ahead of his time with his structuralist's concerns, in his play of the tensions arising between the disparity of the two-dimensional reality of the flat surface of the screen image versus the illusion (delusion?) of three-dimensional actuality of life that pictorialism is trying to convey. Hence his emphasis on mirrors, surfaces, etc., the constant breaking up of the image *mise-en-scene*, his visual qualifications and shattering of the codes." —Warren Sonbert

KINO-TEK FROM SEIBERT AND HOPPER

THURS., MAR. 10

Erich Seibert: THE VOWEL MOVEMENTS (1976-82), 34 min.; 9500 (1982), 7 min.; HERMAN AND LUIGI (1983), Work-in-progress. "Docu-lingual membrane mappings seeking final participation thru mechanical form." —E.S. Philip Hopper: BLADE RUNNER: A MOVIE (1982), 22 min.; NOISE (1983), 15 min.; SPEED (1981), 3 min. "Cheap special effects and low-rent social studies." Seibert and Hopper are two Bay Area filmmakers whose work deals with magical effects made possible through single-frame and animation techniques.

DOUGLAS SIRK

PART 2

SUN., MAR. 13

TO NEW SHORES (1937), 105 min. This is the last film Sirk made in Germany before emigrating to the U.S. "These Sirk's are wild. His art may have gotten subtler in Hollywood but not more audacious. In these works no icon has a simplistic, easily solvable frame of reference. The motifs and symbols are a series of fluctuating often contradictory meanings and interpretations that must be measured within the given context and then qualified again. An immediate appreciative laugh shouldn't obscure the double puns and triple meanings to be found in Sirk's outrageous moments." —Warren Sonbert

LESLIE THORNTON

ADYNATA

THURS., MAR. 17

TRINH T. MINH-HA

REASSEMBLAGE

ADYNATA (1983), 30 min. "A relentless deconstruction of specular pleasure and identification; its examination of artifice and subject is simultaneously analytic and seductive." —L.T. Thornton is currently teaching film production at SF State University. ADYNATA is her most complex and fully realized work to date.

1982, 40 min. "Set among diverse peoples of Senegal, REASSEMBLAGE is a sustained reflection on cinematic language commonly used to portray foreign cultures. Questions of engagement and opacity, objectivity and authenticity both reside in the material and are addressed through powerful formal strategies." —L.T. Trinh T. Minh-ha is currently living and working in Berkeley. In addition to work in the cinema, she has contributed articles to several theoretical and critical journals in this country and has published a number of books in France.

JEAN-LUC GODARD

WIND FROM THE EAST

SUN., MAR. 20

1970, 100 min. "Influenced by the Paris events of May, 1968, Godard formed the Dziga-Vertov Group in an attempt to combine cinema theory and practice, or as he put it: 'to make not political films but rather to make films politically.' WIND FROM THE EAST was the first major (and probably most intricate) work produced by the collective. Beginning as a left wing western, the film tries to deal with questions of fiction and representation, and is a radical departure from Godard's earlier 'art house' feature films." —Jeffrey Skoller

THE FILMS OF BILL BRAND

THURS., MAR. 24

CHUCK'S WILL'S WIDOW (1982), 12 min.; MOMENT (1972), 25 min.; WORKS IN THE FIELD (1978), 40 min.; CARTOONS (1974-5), 15 min. "A mini-retrospective of the wide-ranging films of the NY artist who currently teaches filmmaking at Sarah Lawrence College. Brand's work marries the unlikely partners of melodrama and poetics with mathematics in an adventurous manner that still doesn't abandon precision." —Janis C. Lipzin Of CHUCK'S WILL'S WIDOW, Brand has written, "Weaves a complex of feelings and personal associations into a swirl of landscapes and abstract images. Jagged shapes swarm the surface acting variously as frames, veils, and component elements of the photographic images."

PETER FLEISCHMAN

HUNTING SCENES FROM LOWER BAVARIA

SUN., MAR. 27

1969, 84 min. "A precursor to the current German New Wave Cinema, and one of the first films to deal sympathetically with the oppression of gay sexuality." —Michael Wallin "Faced with the contemporary reality of total warfare, internecine revolt, and ecological suicide, sociologists and anthropologists are trying to discover whether the causes of violence are to be found in our social structure or in human nature itself...The film answers this question through describing a small German community as one great chain of persecution of the weak by the strong. The operating force is that everyone takes part in this struggle, sometimes as hunter and sometimes as prey...The viewer is forced into an objective contemplation of everyday tolerance, escalating into evermore forms of harmful aggression... The film would be an unrelieved horror if it were not paced with robust scenes of farming life and strong rustic humor...The film has no heroes, it also has no villains. Each character is a clearly observed human beings. They are all average people who are basically decent, and it is precisely this which makes the film so frightening and significant." —Henry Herx, Films 69/70

SHARON COUZIN

RECENT FILMS

THURS., MAR. 31

A TROJAN HOUSE (1977-81) 24 min.; DEUTSCHLAND SPIEGEL (1980), 12 min.; SALVE (1981), 14 min.; TRANSPARENT TIME (1982), 15 min.; Work-in-progress (a selection). "There is a paradox at the center of Couzin's work, in that for all of the wariness of form and order her films express, they remain tightly organized, elegant formal studies..." —Dave Kehr "Of SALVE Couzin has written, 'It plays' with language and history in a naive way, weaving, in the words of a child, a disappearing landscape into the fabric of a film of numbers, sounds and textures.' Couzin teaches at the School of the Art Institute of Chicago.

CARL DREYER

ORDET

SUN., APR. 3

ORDET (1955) 120 min. One of the last films by the legendary Danish director is an overpowering parable of religious bigotry, lost faith and ultimate resurrection. The subtle sculpting of light and shadow help focus the mood, and the intensity of each shot's composition and duration, making ORDET one of the most inspiring achievements of Dreyer's career.

THE FILMS OF ROBERT BREER

THURS., APR. 7

TRIAL BALLOONS (1983), 5½ min.; SWISS ARMY KNIFE WITH BATS AND PIGEONS (1982), 7 min.; TZ (1978), 8½ min.; LMNO (1978), 10 min.; 69 (1968), 5 min.; RECREATION (1966), 1½ min.; and others. The first appearance in many years by one of film's greatest animators; a filmmaker who has had an incalculable impact on experimental cinema. Breer has pioneered in adapting many otherwise mundane techniques to highly personal ends (rotoscoping, pixillation, color xerocopy) and he has explored illusions of movement through cinema more than any other filmmaker. His soundtracks are similarly dense and richly expressive; jazzy, stream-of-consciousness sounds taken from daily life are carefully interwoven with his imagery. Many of these films will be premiered in SF tonight.

IT DON'T MEAN A THING

IF IT AIN'T GOT THAT SWING

JAZZ FILMS

SUN., APR. 10

Film archivist Mark Cantor has been lecturing on jazz films for several years and his collection of rarities is one the most formidable in the country. Tonight, Mr. Cantor will present nearly two hours of material filmed between the 1930's and 1950's, including, among others, Ellington, Basie, Cole Trio, Holliday, Hawkins, Jordan, Calloway, Waller, Armstrong, Goodman and Young. Few of these films have ever been commercially available.

THE SFAI FILM FESTIVAL WILL BE HELD 4/14 - 4/17. NO CINEMATHEQUE PROGRAMS.

*FILM IN PERFORMANCE

SIMON EDERY

THE DOOMED PIERROT & RECENT FILMS

THURS. & FRI.,

APR. 21/22

Both nights will feature THE DOOMED PIERROT (1982), a dance-performance piece which combines the fantasy of movie screens with the reality of the stage. "A confused and tormented pierrot moves through time and space responding to the movements of a group of dancers who seem to be inventing the thrusts and aches of human involvement." —S.E. Films screened will include: MAY 17, 1973 (1973), LAZARUS (1976), ELOISA (1977), JOHNNY LOST HIS GUN (1982), and CHANGES (1982). Edery is currently teaching at the SF Art Institute.

MARK DONSKOI

THE GORKY TRILOGY, PART 1: CHILDHOOD

SUN., APR. 24

1938, 100 min. Based on the memoirs of Maxim Gorky, this film is still considered one of the great achievements of Soviet Cinema. CHILDHOOD depicts Gorky's early life in the 1970's, recreating the tone and the mood of 19th century Russia with a remarkable intensity of feeling and detail. "The Trilogy is Donskoi's masterpiece. All that was brightest and hopeful in his own unsimply character responded fully to Gorky's belief in people his anger at their waste." —Jay Leyda

TOM PALAZZOLO

CALIGARI'S CURE

THURS., APR. 28

1982, 70 min. Palazzolo's early films combined documentary with experimental/expressionistic techniques to focus on the grotesque or humorous, particularly in bizarre cultural phenomena. CALIGARI'S CURE is his first fictional narrative. "Loosely structured as an autobiographical remake of THE CABINET OF DR. CALIGARI, the film is a comic fantasy that presents the filmmaker's memories of childhood, Catholic school, and his arrival at the Art Institute of Chicago as reenacted by a cast of performance artists and friends in wildly colored, distorted sets and costumes. Palazzolo's style is playful, incorporating a wide range of influences from cinema, art history and contemporary American art." —C. Angel. Palazzolo is currently teaching at the Art Institute of Chicago.

• THE FILMMAKER WILL APPEAR IN PERSON.

NEWSREEL:

SAN FRANCISCO

SAT., MAR. 5

Formed in 1968, in both San Francisco and New York City, Newsreel produced scores of powerful films which documented with uncanny immediacy the turmoil and passions of 1960's political activism. Both branches are still active today, as California Newsreel in SF and Third World Newsreel in NY. Tonight's program highlights their best films produced in the Bay Area: BLACK PANTHER (1968), an account of the militant Black Panther Party; PEOPLE'S PARK (1969), an account of why a small Berkeley park became a national cause and brought out the National Guard; and STATE STRIKE (1969), a document of the famous SF State student strike of the 1968-69 as well as a dissection of the quality of education at that time.

NEWSREEL:

NEW YORK

SAT., MAR. 12

This program will present some of the strongest films which emerged from the NY branch of Newsreel: MAKEOUT (1970), an insightful and funny look at 'making out' from a woman's point-of-view; ONLY THE BEGINNING (1971), a moving portrayal of the G.I. Vietnam experience and why veterans joined the anti-war movement; and COLUMBIA REVOLT (1968), Newsreel's document of the Columbia University student revolt, an interesting contrast to STATE STRIKE. Selection was made by G. Varela/S. Anker

PERSONAL 8mm FILMMAKING: A 6-PART SERIES

The Cinematheque will present highlights of some of the finest personal experimental films ever produced in the 8mm and Super 8mm gauges. Although long considered a 'home movie' medium, many artists have devoted themselves to mastering its properties, and a rich and varied body of work has emerged. This series will be an introduction to regular scheduling of work of this genre.

• THE EARLY PIONEERS OF THE 1960'S •

A selection of innovative and truly hand-crafted work made before the advent of Super 8. UNTITLED (1960-63) by Bob Branaman, a major influence on 8mm films for years to follow; ALEPH (1965) by Wallace Berman, a densely packed collision of fleeting images, with every frame hand-painted with Hebraic symbols; NOTETO PATTI and THE BIG STICK (1969-74) (Reg. 8) and BOPPING THE GREAT WALL OF CHINA BLUE (1979) (Super 8) by Saul Levine, known for his poetic, painterly use in every aspect of the filmmaking process (splice marks, grain, camerawork, etc.); SELECTED SHORT SONGS (1965-67) by Stan Brakhage, a rare opportunity to see some of the master avant-garde filmmaker's most lyrical and personal works in their original form; Brakhage has continued to work in 8 and Super 8 for over 15 years.

SAT., MAR. 19

• AN ANTHOLOGY OF 8mm SOUND FILMS •

TOOTSIES IN AUTUMN (1963) by George and Mike Kuchar, the first public showing; OUT OF HAND (1980) by Erika Beckman "...an Allstate Insurance commercial as it might appear to an autistic child." —Hoberman); WESTERN EPISODES (1981) by Tom Wheeler, with live musical accompaniment by Wheeler; WELTSCHMERZ (1979) by Joe Gibbons, in which Gibbons talks to the camera about his "Present Unhappiness"; BARDO BOYS (1982) by Gene Baressi, juxtaposing schoolyard and garish TV violence; and LETTERS TO DAD (1979) by Scott and Beth B., a meditation on the demonic Rev. Jim Jones.

SAT., MAR. 26

• 8mm & SUPER 8 PROGRAM NO. 3 •

A selection of recent films by filmmakers from around the country. THE RED HOUSE (1974) and LE MOIS DE FEVRIER (1979) by Diana Barrie (Chicago); SODIUM VAPOURS and IN THE BUCKET (1982) by Barbara Lattanzi, (Buffalo); SHE/VA, BY 2 AND 3'S WOMEN (1973-present), and LYRICS (1983) (Premiere) by Marjorie Keller (NYC); RITE OF PASSAGE (1982) by Willian Scaff (LA) and P.M., THREE VIEWS and LIFELINE (1979-82) by Lee Krugman (NYC).

SAT., APR. 2

• STAN BRAKHAGE •

In its original version, this is a rare screening of one of the few epic avant-garde films of the last 20 years, and is one of Brakhage's most highly regarded achievements. 23rd PSALM BRANCH is a 90-minute meditation on war using found-footage and a stunning range of optical and hand-colored techniques. This will be a one-time showing as it is one of the only remaining prints of the film.

SAT., APR. 9

THE FILMS OF DAVID RIMMER

TUES., APR. 12

SURFACING ON THE THAMES (1970), 8 min.; VARIATIONS ON A CELLOPHANE WRAPPER (1970), 8 min.; CANADIAN PACIFIC (1974), 14 min.; CLIMATE OF NEW YORK (1942, released 1982), 22 min.; UNDER THE BROOKLYN BRIDGE (1955), 15 min.; PURSUIT OF HAPPINESS (1940, released 1982), 7 min.; INDELIBLY INEDIBLE (1983), 8 min.; ALL MAJOR CREDIT CARDS (1983), 26 min. This is the first solo show devoted to Burckhardt's work in several years. "The photography is objective, the images are ordinary facts, the style is direct and clear. The great pleasure they offer is to see with Burckhardt's eye...The images are full of fun, wit and humor. They also catch live people and places during moments of unconscious beauty or even grandeur. The live light in them is memorable." —Edwin Denby

• SAN FRANCISCO 8mm FILMMAKERS •

Most of the films presented in this program are being shown publicly for the first time. Each filmmaker has made a strong commitment to 8 or Super 8 over a period of years. PONTIFF by Gail Camhi; BADWATER, NEXT RIGHT by Jac L. White; ARCHEOLOGY by Ellen Gaine; ZERO AGE, UNTITLED, FATHER'S DAY, THE CUBE by Guillermo Varela; BEFORE THE EARTHQUAKE by Chuck Hudis; TREPARATIONS by Janis Crystal Lipzin; PONPEII by Andrej Zdravic; UNTITLED by George Kuchar and DISAFFECTED MOTOR RESPONSE by G. Scott Stark.

SAT., APR. 16

• HOME MOVIE NIGHT •

NO ADMISSION CHARGED TONIGHT. The final program in the 8mm/Super 8MM series will be an open-screening, home movie night. Old or new, all are welcome for showing. Participants are asked to limit their selection to ten minutes.

SAT., APR. 23

RUDY BURCKHARDT

SELECTED FILMS

SAT., APR. 30

The films will be introduced by poet Bill Berkson EASTSIDE SUMMER (1956), 14 min.; CLIMATE OF NEW YORK (1942, released 1982), 22 min.; UNDER THE BROOKLYN BRIDGE (1955), 15 min.; PURSUIT OF HAPPINESS (1940, released 1982), 7 min.; INDELIBLY INEDIBLE (1983), 8 min.; ALL MAJOR CREDIT CARDS (1983), 26 min. This is the first solo show devoted to Burckhardt's work in several years. "The photography is objective, the images are ordinary facts, the style is direct and clear. The great pleasure they offer is to see with Burckhardt's eye...The images are full of fun, wit and humor. They also catch live people and places during moments of unconscious beauty or even grandeur. The live light in them is memorable." —Edwin Denby

Admission: \$3.00, single show; \$10.00 pass is good for 5 events; \$1.50, N.C. and SFAI Students with I.D. All programs begin at 8:00 P.M. Seating at New College is limited. Come early. Latecomers may be asked to wait. For further information on any programs, please call 558-8129. If you would like to receive future calendars by mail, send your name, address and Zip Code to our office: 480 Potrero Avenue, SF, CA 94110. Work for your admissions! We always need volunteer help, and will happily trade passes for your time. Call 558-8129. Program selections were made by: Program Director, Steve Anker; Program Committee: Cornelius Moore, Jeffrey Skoller, Leslie Thornton, Guillermo Varela, and Michael Wallin. All-around assistance graciously provided by Carmen Vigil. The SF Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, The California Arts Council, The SF Hotel Tax Fund, and The San Francisco Foundation. For weekly arts information, call the Artline phone at 558-9222.

ALL SHOWS BEGIN AT 8PM